

1916
Easter Rising
Commemoration
Tune Book

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Easter Revolt

All changed, changed utterly:

A terrible beauty is born.

Yeats – Easter 1916

A few minutes after noon on the 24th April, 1916, Patrick Pearse stepped outside the newly occupied GPO on Sackville Street with a copy of the Proclamation of the Irish Republic. Reading aloud, he declared a strike for Irish freedom against the world's greatest imperial power. The Easter Rising, as the six days of intense, bloody fighting that followed came to be known, set the course for the next 100 years of Irish history; the 'Heroes of '16' becoming a national cultural and political touchstone down the generations.

2016 marks the 100th year since the declaration of an Irish Republic in 1916. The Uprising, of which the Declaration was a part, had enormous implications in Ireland, Canada, and worldwide. In Canada, it made public an Irish Canadian identity which supported political independence for the ancestral homeland; the Self Determination for Ireland League of Canada boasted a membership of 300,000. It also represented the high-water mark for the Orange Order in Canada, which numbered 200,000 at the time.

With respect to local politics, the Uprising and the subsequent achievement of independence raised hopes for increased Canadian autonomy. Canadians were becoming bitterly aware, during the First World War, that Dominion Status in an Empire did not equate to international sovereignty.

The 1916 Easter Rising, the ensuing War of Independence and Civil War are doubtless events of world historical importance. The interpretation of the events, in the complex interplay of rising nationalisms, the increased organization and militancy of the working class movement, and the stresses of the inter-imperialist World War is much more complicated.

Some Early History

Ireland had experienced varying levels of occupation from Britain since 1167. This occupation was opposed by the general population, and armed rebellion characterizes the history of the island from that point forward to modern times. During the genocidal wars from 1569 – 1691, the population was decimated in every generation, being reduced sometimes by as much as one third. This depopulation facilitating the plantation of "loyal citizens" from Britain in Ireland. The Penal Laws, the main body of which were in effect from 1691 – 1778, established a state religion (Protestantism, Church of Ireland). The vast majority of the population did not embrace this religion and was thus disenfranchised, excluded from public office, excluded from education, excluded from normal rights of inheritance, and restricted in economic advancement. The first vestiges of democracy began to appear in 1829, when the voting prohibition was removed. Although only the relatively wealthy obtained the right to vote, it provided at least a weak voice to the general population. The emancipation did not prevent state mismanagement of the potato blight, 1845 – 1852. At least a million died from starvation and famine-related disease, and at least a million more died on crowded, disease infested vessels referred to as "coffin ships". During this "Great Starvation", food which could have fed the whole island was being exported to Britain.

Sympathy for Irish Home Rule existed among the general population in Britain as well. As democracy began to mature there, steps were taken to promote this aim. Home Rule bills were passed by the British parliament (House of Commons) in 1886 and again in 1893, but were vetoed by the House of Lords. The power of House of Lords to reject legislation was abolished in 1911. A third Home Rule bill was passed in 1914, but never came into effect. Instead, the authorities delayed, while paramilitary forces were being raised in the north-east of Ireland to forcefully oppose Home Rule. The authorities cast a blind eye upon these activities, effectively sanctioning them. Lindsay Crawford, a Protestant, and Canada's leading advocate for Irish Home Rule at the time, noted that the resistance to Irish Home rule was not essentially sectarian in nature, but rather a simple effort to protect the vested economic interests, and privilege, of a small minority of the population. In response to the raising of anti-Home-Rule forces, similar groups began to emerge in the other parts of Ireland to oppose them: the Irish Volunteers and the Irish Citizen Army. An armed conflict was inevitable. With the coming of the First World War in July 1914, the question of Irish Home Rule was officially tabled, to be renegotiated at the end of the war. Ironically, the war was widely represented as being fought for the rights of self-determination of small nations.

It is difficult to measure the popular sympathy for the Uprising. In its initial stages, at least, the general population appears to have been largely disaffected. It was denounced and actively opposed by a number of its highest ranking leaders, including Eoin Mac Néill, and the labor leader Sean Ó Cathasaigh (Sean O'Casey).

The manner in which the Uprising was suppressed, however - the bombing and destruction of Dublin, and the execution, following secret trials, of the leaders – polarized the population in favor of immediate separation from Britain. Following the Irish General Election of 1918, 73 of the 105 elected representatives, under Éamon de Valera, refused to take their seats at the parliament in Westminster, but instead convened their own parliament in Dublin.

Some of the principle actors

The Irish Volunteer Force/Irish Republican Army (IRA)

The Irish Volunteer Force (IVF) was a paramilitary body publicly launched in Dublin on 25th November 1913. It emerged in response to an article, 'The North Began' written by Eoin MacNeill in the Gaelic League paper 'An Claidheamh Soluis'. He had called on Irish nationalists to form a force to reinforce their demand for home rule, just as Ulster Unionists had established the Ulster Volunteer Force in 1913 to more effectively resist it. Strong Irish Republican Brotherhood involvement in the foundation of the IVF made Redmond, the moderate nationalist leader, reluctant to give it support. But after he was permitted to nominate half the seats on its organising committee (June 1914) he gave his approval. Its membership had reached 160,000 by mid-1914. <http://www.bbc.co.uk/history/british/easterising/profiles/po16.shtml>

Irish Republican Brotherhood (IRB)

The IRB was formed in 1859 in New York City by John O'Mahony and its members were known as "Fenians," because they were followers of the ancient Celtic warrior, Finn. It was a highly secretive organization, dedicated to freeing Ireland from British rule by force. Many of its members participated in the Rising of '67 and spent time in prison. (They also invaded Canada twice from the U.S.) In the 1880s another branch called "The Invincibles" terrorized the British both in Ireland and England. Almost all the hierarchy of the Easter Rising were members of the IRB and its last head was Michael Collins. It effectively died with Collins in 1922.

The Irish Citizen Army

The Irish Citizen Army were a body of volunteers, equipped and drilled in defiance of the British administration and consisting of Socialist workers.

The Lockout of 1913, fought on the issue of the recognition of Big Jim Larkins' radical union, the ITGWU, began when William Martin Murphy, a prominent industrialist, locked out a number of trade unionists on 19th August 1913. The conflict escalated until it involved 400 employers and 25,000 workers. Almost all of Dublin came to an economic standstill, but after six months, hungry and embittered, the workforce returned defeated.

At a mass meeting, following Police attacks on assemblies of workers during the dispute, Jim Larkin had called for volunteers to form a Citizen Army to defend meetings and marches. He believed that the working men had as much right to arm and protect themselves as any other group had.

The Citizen Army, who trained and based themselves around the union building, Liberty Hall, were one of the first military forces in Ireland to accept women as full members.

The most prominent recruit was the Countess Markievicz who became the Honorary Treasurer and one of the better shots in the Army.

A special meeting was arranged in January 1916 between the Military Council of the IRB and the leader of the ICA. Agreement was reached for a united rising of the Irish Volunteers and the Irish Citizen Army for Easter of that year.

Let us rise: the Dublin lockout of 1913

Wikipedia has a very good list of sources: https://en.wikipedia.org/wiki/Easter_Rising

The National Library of Ireland online 1916 Exhibition

<http://www.easter1916.ie/>

Irish Taoiseach 1916 Commemoration Site

<http://www.historylearningsite.co.uk/ireland-1845-to-1922/the-1916-easter-rising/>

A Guide to Historical Figures involved in the Events

History Wars Still Raging - New Stateman

The Proclamation of the Republic (Irish: Forógra na Poblachta), also known as the 1916 Proclamation or Easter Proclamation, was a document issued by the Irish Volunteers and Irish Citizen Army during the Easter Rising in Ireland, which began on 24 April 1916. In it, the Military Council of the Irish Republican Brotherhood, styling itself the “Provisional Government of the Irish Republic”, proclaimed Ireland’s independence from the United Kingdom. The reading of the proclamation by Patrick Pearse outside the General Post Office (GPO) on Sackville Street (now called O’Connell Street), Dublin’s main thoroughfare, marked the beginning of the Rising.

Labour: James Connolly and Sean O’Casey

There was one labour leader of the time who bitterly opposed the 1916 rising, that leader, **Sean O’Casey**, went on to become one of the most important dramatists of the 20th century. His most famous play, *The Plough and the Stars*, which today is generally accepted as being one of the great works of modern world literature, is a blistering denunciation of the Easter Rising. This play is a thorn in the flesh of the Irish middle class nationalists, because it recalls the historic truth that not only O’Casey, but the working class in Ireland refused to participate in or support the rising.

Only 1,500 members of the Dublin Volunteers and ICA answered the call to rise. The nationalists had already split between the Redmondites - the Parliamentary Irish Group - who backed the British in the World War, and the left wing. However, on the eve of the Rising, the leader of the Volunteers, Eoin MacNeil publicly instructed all members to refuse to come out, in a newspaper ad.

The behaviour of the nationalist leaders came as no surprise to **James Connolly**, who always approached the national liberation struggle from a class point of view. He never had any trust in the middle class Republicans, and tirelessly worked to build an independent movement of the working class as the only guarantee for the re conquest of Ireland. One week before the Rising, Connolly warned the Citizens Army: “The odds against us are a thousand to one. But if we should win, hold onto your rifles because the Volunteers may have a different goal. Remember, we are not only for political liberty, but for economic liberty as well.”

The writings of James Connolly; <https://www.marxists.org/archive/connolly/>

The working class and the national struggle, 1916-1921

<https://theirishrevolution.wordpress.com/2011/08/30/the-working-class-and-the-national-struggle-1916-1921/>

Today, canonised and mummified, the radical visions of Pearse and the socialist James Connolly are an awkward encumbrance on an Irish state that has its roots in the counter-revolution of the civil war, and which has emerged as a haven of economic neoliberalism

One of the histories not likely to be commemorated is of the boycotts, occupations and land redistribution that accompanied the war of independence all the way up to the current movements against extortionate water charges and austerity,, and for secular schools and women’s reproductive rights - the ruptures and continuities of a radical tradition that continues to haunt the establishment today.

Robert MacDiarmid, Early history by Aralt Mac Giolla Chainnigh

POBLACHT NA H EIREANN.
THE PROVISIONAL GOVERNMENT
OF THE
IRISH REPUBLIC
TO THE PEOPLE OF IRELAND.

IRISHMEN AND IRISHWOMEN In the name of God and of the dead generations from which she receives her old tradition of nationhood, Ireland, through us, summons her children to her flag and strikes for her freedom.

Having organised and trained her manhood through her secret revolutionary organisation, the Irish Republican Brotherhood, and through her open military organisations, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, having resolutely waited for the right moment to reveal itself, she now seizes that moment, and, supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty, six times during the past three hundred years they have asserted it in arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally, and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Until our arms have brought the opportune moment for the establishment of a permanent National Government, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

We place the cause of the Irish Republic under the protection of the Most High God, Whose blessing we invoke upon our arms, and we pray that no one who serves that cause will dishonour it by cowardice, inhumanity, or rapine. In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

Signed on Behalf of the Provisional Government,

THOMAS J. CLARKE,

SEAN Mac DIARMADA, THOMAS MacDONAGH,

P. H. PEARSE, EAMONN CEANNT,

JAMES CONNOLLY, JOSEPH PLUNKETT.

Early Revolts

Bony Crossing the Alps (Napoleon Ag Trasnú na nAlp, Bonaparte Crossing the Alps, Napoleon Crossing the Alps)

A Dorian

Source: Patrick Oursseau - Goderich workshop. Transcribed R MacDiarmid

From the Napoleonic Wars (1803 – 1815). There is a famous painting of the same name. The mountain pass being referred to is Great St Bernard Pass, which Napoleon traversed in 1800 to reinforce French troops in Italy. Irish Catholics were widely recruited during the Napoleonic Wars, being advised by government and church leaders that it was a struggle for the preservation of Catholicism. Between 10 and 30% of young Irish men of appropriate age were recruited for the wars, and they formed the backbone of the British army, according to Wellington. A very large number of Irish ballads and tunes commemorate this episode of history.

Battle of Aughrim (Cath Eachroma, Lament for the Battle of Aughrim)

A Dorian

Source: Patrick Oursseau. Whit's End workshop. Transcribed R. MacDiarmid

The piece is descriptive of the last great defeat of the native Gaelic army in Ireland, on July 12th, 1691, following the defeat of the Stuart forces at the Battle of the Boyne. Aughrim is located near Ballinasloe, County Galway, about 30 miles from Galway city, and is a small village. Micho Russell (1989) related a bit of folklore which had the battle seeming to go on for days and days. There is a hollow or small valley on the road outside the village which Russell maintained was "filled up with blood from the people that were killed, and ever since then it is known as Bloody Valley." The victory of the Williamite forces over the Irish under St. Ruth and Sarsfield marked the end of the old Gaelic aristocracy and is commemorated in the present-day Orange celebration of July the 12th.

Mo Ghile Mear (Our Hero, My Gallant Darling)

G Major

The musical score for 'Mo Ghile Mear' is written in G Major and 4/4 time. It consists of four staves of music. The chord symbols above the staves are: G, D, G, C, G, Em7, D; G, Em, G, G, D, C, G; G, C, G, G, C, Am; G, C, G, C, G, Em, G.

Source: <http://www.pipers.ie/tutor/scorch/MoGhileMear.htm>

By the 1700's, the old Gaelic order in Ireland and Scotland was crumbling before the advances of the colonizing English. The hopes of both peoples rested with Prince Charles Stuart, "Bonnie Prince Charlie." 'Mo Ghile Mear' (My Gallant Darling) is an old Irish song, written in the Irish language by Seán Clárach Mac Domhnaill in the 18th century. Composed in the convention of Aisling (dream or vision) poetry, it is a lament by the Gaelic goddess Éire for Bonnie Prince Charlie, who was then in exile.

Folk tradition holds that when Charlie fled Scotland, following the 1745 Rebellion, that his first refuge was in Donegal. The 1745 Rebellion, to regain the British throne for Charlie, was very popular in Ireland.

List of Irish Uprisings:

https://en.wikipedia.org/wiki/List_of_Irish_uprisings

Follow Me Up to Carlow

Single Jig, Slide, March (6/8 or 2/4 time) or Reel

E Minor - Aeolian

Verse

E m B M E m B M

Chorus

B m D B m D E m B m D E m B m D E m

Source: WWW, sourced as a transcription from the band Planxty. Lyrics by Frank McCall (1861-1919).

Darley & McCall state that the air is called 'Follow Me Up to Carlow' and that there is a tradition that this air was the Clan March of the O'Byrne family. Its first public airing was supposedly when it was played by the Irish war-pipers of Fiach Mac Aodh Ó Broin (anglicised Fiach McHugh O'Byrne) at the fight of Glenmalure (1580) when he attacked the English of the Pale (the environs surrounding Dublin), defended by the troops of Lord Deputy Grey. —Fiddler's Companion

Verse - Winds

slower artillery column arrived, but pressed on toward Wexford since villagers had duped the Brits with false reports of a clear road to Wexford. Meanwhile, Kelly and his men were waiting in ambush at a place called Three Rocks. A few rebel musket men were concealed behind the rock outcrops while hundreds of pikemen waited out of sight. Rebel spotters with flags signaled the approach of the Brits at dawn, as they marched unsuspectingly into the killing ground and met a close range volley of musket fire, followed by a massed pike charge into the line, giving the soldiers no chance of regrouping. The fighting left 70 Brits dead, most of the gunners captured and two howitzers in the hands of the rebels. A few survivors fled back to Taghmon with news of the disaster. Unnerved by the annihilation of his artillery column and the prospect of attack from rebels armed with canon, Fawcett

ordered a retreat. Meanwhile, General Maxwell, Commander of the Wexford garrison, led a troop of cavalry out to meet the expected reinforcements. Instead they met Kelly and his men bringing the captured artillery to use against Wexford and they fled back to the town. The prospect of facing rebels with artillery unnerved the Brits and envoys were sent to seek terms for peace. While the rebels were involved with the peace envoys, the garrison snuck away, wreaking revenge by indiscriminately burning, raping and murdering as they fled all the way to Duncannon. The rebels took Wexford town and freed their imprisoned Commander-in-Chief, Bagenal Harvey. The rebels now were in a position to launch offensives against the few remaining British garrisons in the county.

The 17 98 Rebellion

The Ninety-Nine, The '99

E Aeolian

Randal Bays

The musical score for 'The Ninety-Nine, The '99' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and a double bar line. Chord markings above the notes include E m, D, and E m. The second staff features a first ending bracket labeled '1. E m' and a second ending bracket labeled '2. E m'. The third and fourth staves continue the melody with similar chord markings and ending structures.

Source: Paul Legrand, 2011 Harp of Tara Irish Language Immersion Weekend workshop, Paul's score.

Composed by Randal Bays and played on his CD "Salmon's Leap." It was composed while marching in the demonstration to protest the Seattle World Trade Organization meeting Dec. 7th, 1999 - "The Battle of Seattle."

Randal Bays is an American musician whose mastery of the intricate art of Irish fiddle playing has earned him an international reputation among fans of Irish music. He is known as an exciting and dynamic performer whose music grows out of a deep respect for the ancient wellsprings of the Irish tradition.

The Ninety-Eight, The '98

E Aeolian

The musical score for 'The Ninety-Eight, The '98' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. Chord markings above the notes include E m, G, D, and Em. The score features a variety of rhythmic patterns and melodic lines, with some notes beamed together and others held as longer notes.

Source: Paul Legrand, 2011 Harp of Tara Irish Language Immersion Weekend workshop, Paul's score. Transcribed by Paul from Randal Bays' recording "The Salmon's Leap" where it follows "The '99." A marching tune from the Irish rising of 1798.

O'Donnell Abú (O'Donnell Onwards)

D Major

Joseph Holiday, Co. Tipperary (1800's)

Source: Joe Derrane & Jerry O'Brien - Irish Accordion Masters. Adaped to Derrane's setting but based on Lesl Harker - Second Wind: 300 more tunes from Mike Rafferty, tune #595

March (4/4 or 2/4 time). AB (Miller & Perron, Mulvihill, O'Neill): AA'B (Sweet): AABB (Roche).

The O'Donnells were clan chiefs in Tirconnel, which once covered what is now Co. Donegal. The song's references to 16th C heroes made it especially applicable as a rallying cry for many occasions and periods. The words are ... by Michael Joseph McCann, a professor at a Co. Mayo college, and first appeared under the title 'The Clan Connell War Song' in "The Nation" in 1843. It is sung to music by a military bandmaster from ... Co Tipperary. When the first Irish government was voting on a national anthem, 'O'Donnell Abú' ran a close second to 'The Soldiers Song'. Abú means 'onward' in Gaelic

—The Clancy Brothers - The Irish Songbook

Minstrel Boy (The Moreen, Morin)

G Major

Source: Unknown photocopy

The title is from a famous song by Thomas Moore (1779-1852a) first published in 1813 in "A Selection of Irish Melodies," though the original melody appears to be an older tune called 'Moreen' or 'Morin.' —Fiddler's Companion

God Save Ireland

D Major

Source: Joe Derrane & Jerry O'Brien - *Irish Accordion Masters*, transcribed by Brian Flynn and Robert MacDiarmid, ABB
"God Save Ireland" is an Irish rebel song. It served as an unofficial Irish national anthem for Irish nationalists from the 1870s to the 1910s. During the Parnellite split, it was the anthem of the anti-Parnellite Irish National Federation. [1]

This song is about The Manchester Martyrs, William Philip Allen, Michael O'Brien and Michael Larkin. They had taken part in a raid on a police van to free two Fenian prisoners. A policeman was accidentally killed in the raid. Three of the five who carried out the raid were found guilty of murder and executed; they did not get a Christian burial and were buried in quicklime in Salford Jail. There were protests throughout England, Ireland, and America because of the sentence. The song was written by T. D. Sullivan in 1867, and first published December 7 1867. After the three were executed, the song was adopted as the Fenian movement's anthem.... John McCormack, an Irish tenor residing in the United States, had a big hit with the number, making the first of his popular phonograph records of it in 1906. For this reason, he was not welcome in the United Kingdom for several years.

This song takes its melody from "Tramp! Tramp! Tramp! (The Prisoner's Hope)," written in 1864 by George F. Root in response to conditions in the Andersonville Prison, a Confederate prison during the American Civil War. The title appears in a list of tunes in his repertoire brought by Philip Goodman, the last professional and traditional piper in Farney, Louth, to the Feis Ceoil in Belfast in 1898 (Breathnach, 1997). While mostly traditional in his repertoire, Goodman regularly played several novelty or 'popular' tunes. Roche Collection, 1983, vol. 2; No. 352, pg. 63.

Workers during the Dublin Lockout of 1913 adapted the lyrics to "God Save Jim Larkin", after the union leader. - Wikipedia.org and The Fiddler's Companion

Historical Notes

O'Donnell Abu and the Tyrone Rebellion

Historically, the song describes the Tyrone Rebellion (1594 – 1603), where Irish chieftans, mostly from Ulster, made their last stand. There were a number of significant victories during the rebellion (e.g. Battle of the Yellow Ford, and Battle of Curlew Pass). The rebellion collapsed following the Battle of Kinsale (1601), which led to the Flight of the Earls (1607) and the destruction of the old Gaelic order in Ireland, and the Plantation of Ulster (beginning 1609).

Minstrel Boy

Though it is presented in general terms of patriotism, and doesn't make reference to any particular historical conflict, it is almost certainly referencing to some of Moore's friends who died in the 1798 Rebellion.

God Save Ireland

About the Manchester Martyrs (Michael Larkin, William Phillip Allen, and Michael O'Brien) who were executed for the murder of a police officer in Manchester England, during a successful Fenian rescue operation in 1867. The trial was a travesty of justice, contravening all standards of proper procedure. The individuals were undeniably involved in the Fenian movement, and two were present during the rescue, but none had committed the act of murder. Much like the executions following the 1916 Uprising, the event galvanized Irish opinion against British rule, and administration of justice. Two others (Thomas Maguire and Edward O'Meagher Condon) were also convicted of the murder, but their death sentences were reprieved prior to execution. During his speech from the dock, O'Meagher raised the cry "God Save Ireland", and was joined in this by his companions – hence the chorus line of the song.

BooLavogue (Melody is 'Youghal Harbour')

Song Air, Waltz

G Major

G C G Em Am C

G C G Em Am G

G C G Em Am C

G C Bm Em Am G

Source: *Cobb's Music of Ireland*, slightly adapted

A popular air composed by Patrick Joseph McCall (1861-1919), a Dublin publican and city councilman who wrote many patriotic ballads, a number of which have entered into the tradition and which have become an integral part of the ballad singers repertoire. 'BooLavogue' was written in praise of one of the County Wexford leaders of the 1798 rebellion, a 'Croppy priest,' Father John Murphy, and is often sung to the old air called 'Youghal Harbour'

McCall was also the co-author of the *Feis Ceoil Collection of Irish Airs* (1914, reprinted as the *Darley & McCall Collection of Traditional Irish Music*), a collection of airs and tunes collected from competitors at the several Feis Ceoil from 1898 on, which McCall had helped initiate and sponsor. (*Breathnach*, 1996). —*Fiddler's Companion*

The Boys of Wexford

G

Source: Aralt

"The Boys of Wexford" is an Irish ballad commemorating the Irish Rebellion of 1798 and, more specifically, the Wexford Rebellion. The ballad's lyrics were composed by Patrick Joseph McCall and music by Arthur Warren Darley, who also composed other Wexford ballads, "BooLavogue" and "Kelly the Boy from Killanne".

Irish folk group, The Clancy Brothers, recorded "The Boys of Wexford" on the 1995 album, *Older But No Wiser*. The Wolfe Tones also recorded the song on their debut 1965 album *The Foggy Dew*

The Wexford Rebellion refers to the outbreak in County Wexford, Ireland in May 1798 of the Society of United Irishmen's Rising against the English domination of Ireland. It was the most successful and most destructive of all the uprisings that occurred throughout Ireland during the 1798 Rising, lasting from 27 May 1798 until about 21 June 1798.[1] The Wexford Rebellion saw much success despite County Wexford not being thought of as an immediate threat by the government, because of the spontaneous risings that occurred both before and after the significant rebel victories in Oulart, Enniscorthy, and Wexford town.

https://en.wikipedia.org/wiki/Wexford_Rebellion

Kelly the Boy from Killane D

G

5

9

13

Source: Goderich Tunebook 2005

The song was written by P. J. McCall, and deals with events during the 1798 Rebellion. John Kelly, the son of a Killane (Co. Wexford) merchant was hung after the Battle of New Ross. See notes for 'The Boys of Wexford.'

Kelly the Boy from Killane G

G

5

9

13

Source: Goderich Tunebook 2005

The song was written by P.J. McCall, and deals with events during the 1798 Rebellion. John Kelly, the son of a Killane (Co. Wexford) merchant was hung after the Battle of New Ross. See notes for 'The Boys of Wexford.'

Kelly the Boy from Killane

The Kellys were Chiefs of Connaught where they ruled over Galway and Roscommon until the scattering of the clans from Cromwell's time to the reign of Elizabeth I. Today, there are Kellys in every County, and one who is dear to the hearts of every Irishman is John Kelly of Killane in Co Wexford. He emerged as one of the leaders of the Rising of 1798 when, with only a small body of poorly armed men, he captured a

contingent of British Militia. By May 29, rebel victories had spread the rebellion throughout Co. Wexford confining British troops to a few towns left vulnerable to attack. General Fawcett, Commander of the garrison at Duncannon fort led 300 soldiers and supporting artillery to bolster the garrison at Wexford town. Making good time with no opposition, Fawcett free-quartered his troops for the night among the unhappy inhabitants of Taghmon village. At 2 AM, the slower artillery column arrived, but pressed on toward Wex-

An tSeanbhean Bhocht (The Poor Old Woman, 'Shan Van Vocht')

G Major

Air, Hornpipe



Source: Walton's - Ireland's Best Slow Airs

Note: The song dates from 1796 when a French fleet coming to the aid of Irish rebels was prevented from landing in Bantry by a winter gale.

ford since villagers had duped the Brits with false reports of a clear road to Wexford. Meanwhile, Kelly and his men were waiting in ambush at a place called Three Rocks. A few rebel musket men were concealed behind the rock outcrops while hundreds of pikemen waited out of sight. Rebel spotters with flags signaled the approach of the Brits at dawn, as they marched unsuspectingly into the killing ground and met a close range volley of musket fire, followed by a massed pike charge into the line, giving the soldiers no chance of regrouping. The fighting left 70 Brits dead, most of the gunners captured and two howitzers in the hands of the rebels. A few survivors fled back to Taghmon with news of the disaster. Unnerved by the annihilation of his artillery column and the prospect of attack from rebels armed with canon, Fawcett

ordered a retreat. Meanwhile, General Maxwell, Commander of the Wexford garrison, led a troop of cavalry out to meet the expected reinforcements. Instead they met Kelly and his men bringing the captured artillery to use against Wexford and they fled back to the town. The prospect of facing rebels with artillery unnerved the Brits and envoys were sent to seek terms for peace. While the rebels were involved with the peace envoys, the garrison snuck away, wreaking revenge by indiscriminately burning, raping and murdering as they fled all the way to Duncannon. The rebels took Wexford town and freed their imprisoned Commander-in-Chief, Bagenal Harvey. The rebels now were in a position to launch offensives against the few remaining British garrisons in the county.

<http://www.aoh.com/2009/06/01/kelly-the-boy-from-killane/>

Men of the West (Rosin the Bow,/Beau)

G Major

Source: Pat Conway presents: *Soodlum's Selection of Irish Ballads V4*, transposed to G

American, Waltz, Air and Contra Dance Tune; Irish, Jig; English, Morris Dance Tune (6/8 time).

Regarding Irish versions, the Fleishchmann index (1998) gives that the tune was derived from a 17th century Irish tune in 6/4 meter called "On the Cold Ground;" that tune, however, is English, attributed to Matthew Lock from the play *The Rivals*. O'Neill (1922) remarks: "The name 'Rosin the Bow' has clung to the writer's memory since childhood, and the tune, like the song about 'Old Rosin the Bow' (a nickname for the fiddler) may have passed into oblivion, had not the melody been fortuitously found recently in a faded miscellaneous manuscript collection long discarded by (Chicago Police) Sergt. James O'Neill. A version of it I find is printed in Joyce's *Old Irish Folk Music and Songs* (1909).

The Irish rebel tune "The Men of the West" is the best-known ballad of the Connaught rising and Humbert's contribution to the Irish Revolution.

When you honor in song and in story the names of the patriot men
Whose valor has covered with glory full many a mountain and glen,
Forget not the boys of the heather, who marshalled their bravest and best,
When Ireland was broken in Wexford, and looked for revenge in the West.

Chorus:

I give you the gallant old West, boys,
Where rallied our bravest and best.
When Ireland lay broken and bleeding,
Hurrah! for the men of the West!

On 22 August, nearly two months after the main uprisings had been defeated, about 1,000 French soldiers under General Humbert landed in the north-west of the country, at Kilcummin in County Mayo. Joined by up to 5,000 local rebels, they had some initial success, inflicting a humiliating defeat on the British in Castlebar (also known as the Castlebar races to commemorate the speed of the retreat) and setting up a short-lived "Republic of Connacht". This sparked some supportive risings in Longford and Westmeath which were quickly defeated, and the main force was defeated at the battle of Ballinamuck, in County Longford, on 8 September 1798. The French troops who surrendered were repatriated to France in exchange for British prisoners of war, but hundreds of the captured Irish rebels were executed. This episode of the 1798 Rebellion became a major event in the heritage and collective memory of the West of Ireland and was commonly known in Irish as Bliain na bhFrancach and in English as "The Year of the French".[20] *continued next page*

Men of the West D (Rosin the Bow/ Beau)

D Major

6 B m Em A7 D

11 D G D A D Chorus:

17 D G D

22 B m Em A7 D

27 D G D A7 D

Source: Pat Conway presents: *Soodlum's Selection of Irish Ballads V4*

Men of the West, continued

On 12 October 1798, a larger French force consisting of 3,000 men, and including Wolfe Tone himself, attempted to land in County Donegal near Lough Swilly. They were intercepted by a larger Royal Navy squadron, and finally surrendered after a three hour battle without ever landing in Ireland. Wolfe Tone was tried by court-martial in Dublin and found guilty. He asked for death by firing squad, but when this was refused, Tone cheated the hangman by slitting his own throat in prison on 12 November, and died a week later.

Theobald Wolfe Tone, Lord Edward Fitzgerald, Robert Emmet - this group of “modern” Irish revolutionaries were from the landed Protestant gentry and were members of the United Irishmen who fought the British with only pikes in the Uprising of 1798. They were annihilated by British infantry at the Battle of Vinegar Hill in Wexford, a moment in Irish history eerily brought to life by Nobel laureate Seamus Heaney. In his haunting poem “Requiem for the Croppies” he recalls how the rebels of 1798—the “croppies” because of their short, cropped hair—moved swiftly in rebellion:

Seamus Heaney Requiem for the Croppies

The pockets of our greatcoats full of barley...
No kitchens on the run, no striking camp...
We moved quick and sudden in our own country.
The priest lay behind ditches with the tramp.
A people hardly marching... on the hike...
We found new tactics happening each day:
We'd cut through reins and rider with the pike
And stampede cattle into infantry,
Then retreat through hedges where cavalry must be thrown.
Until... on Vinegar Hill... the final conclave.
Terraced thousands died, shaking scythes at cannon.
The hillside blushed, soaked in our broken wave.
They buried us without shroud or coffin
And in August... the barley grew up out of our grave.

Sliabh na mBan

G

5

9

13

17

21

25

29

Source: Matt Cranitch - *The Irish Fiddle Book*

The Irish lyrics are about the fighting men being slaughtered on the slopes of Sliabh na mBan during the 1798 uprising. On the 23rd of July 1798 a body of United Irishmen assembled on Sliabh na mBan mountain in Tipperary, in the province of Munster. Their plans were known and the deliberate lighting of a signal fire at an unexpected time caused great confusion. General Sir Charles Asgill marched from Kilkenny and attacked and dispersed the rebels. The song is often attributed to Mícheál Óg Ó Longáin.

Mossie Scanlon singing the great sean-nós song Sliabh na mBan. <https://www.youtube.com/watch?v=v24TEYNX8dU>

Easter Revolt

The Boys of the Old Brigade

G

Pat McGuigan

Source: <http://www.irish-folk-songs.com>

The Boys of the Old Brigade is an Irish republican folk song written by Paddy McGuigan about the Irish Republican Army of the Irish War of Independence (1919-1921),] and the anniversary of the 1916 Easter Rising. The song describes a veteran of the Easter Rising telling a young man about his old comrades in the Irish Republican Army. Each chorus ends with the Irish language phrase "a ghrá mo chroí (love of my heart), I long to see, the Boys of the Old Brigade".

Érin Go Brágh (Ireland Forever, The Old Melody, Master McGrath)

E Aeolian

Source: *The Wolfe Tones - Rifles of the I.R.A, Transcribed RMD, Transposed from Cm*

This is the melody of a popular rebel ballad - 'Erin go Bragh' or 'A Row in the Town' and numerous other songs.

The Foggy Dew (Drúcht An Cheo)

E Aeolian

Source: *Ottawa Slow Jam, Carp Addendum, adapted*

March or Air (4/4 or 2/4 time), E Minor. Flood (1915) states the air is "certainly" as old as the year 1595, and was used by Denny Lane for his ballad "The Irish Maiden's Lament." The words for the rebel ballad (e.g. Clancy Brothers) are credited to Father P. O'Neill, "as a tribute to the martyrs of 1916." —Fiddler's Companion

The Foggy Dew

D Aeolian

Source: *Marcel Picard, Harold Kenny, Dennis Wilson - The Kingston Collection of Irish Dance Tunes*

This song chronicles the Easter Uprising of 1916, and encouraged Irishmen to fight for the cause of Ireland, rather than for the British, as many young men were doing in World War I.

The words of this song were composed by Canon Charles O'Neill, who was parish priest of Kilcoo, County Down, Northern Ireland, and later of Newcastle. In 1919 he went to Dublin and attended a sitting of the first Dail Eireann (Irish Parliament). He was moved by the number of members

whose names were answered during roll call by "faoi ghlas ag na Gaill" (locked up by the foreigners) and resolved to write a song in commemoration of the 1916 Easter Rising. The music belongs to an old love song, recorded in 1913 by John McCormack and the original manuscript of the words and music, in the possession of Kathleen Dallatof Ballycastle, names Carl Hardebeck as the arranger.
CCE Craobh Dugan

The Merry Ploughboy

D

9

17

25

Chorus

32

42

Source: Pat Conway presents: Soodlum's Selection of Irish Ballads, Vol 3

Óró Sé do Bheatha 'Bhaile (Dord na bhFiann (Call of the Fighters))

E Dorian

Air, Slow March

Em Verse

Em

Em Chorus

Em

Source: The Clancy Brothers & Tommy Makem - The Irish Songbook, adapted
The song in its original form, Séarlas Óg (meaning "Young Charles" in Irish) refers to Bonnie Prince Charlie and dates back to the third Jacobite rising in 1745-6.

Amhrán na bhFiann - The Soldier's Song

B Flat Major

Peadar Kearney and Paddy Heeney

C F C F

Source: http://www.taoiseach.gov.ie/eng/Historical_Information/The_National_Anthem/

The text of The Soldier's Song (Amhrán na bhFiann), consisting of three stanzas and a chorus, was written in 1907 by Peadar Kearney, an uncle of Brendan Behan, who together with Patrick Heeney also composed the music. First published in the newspaper Irish Freedom in 1912, it became popular in the Irish Volunteer Force. The song was not widely known until it was sung during the Easter Rising of 1916 and later at various internment camps. The chorus was formally adopted as the National Anthem in 1926, displacing the earlier Fenian anthem, God Save Ireland. A section of the National Anthem (consisting of the first four bars followed by the last five) is also the Presidential Salute.

The copyright expired in January 2012. The Irish government, concerned that it might be used 'in ad jingles' purchased the copyright for £100

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